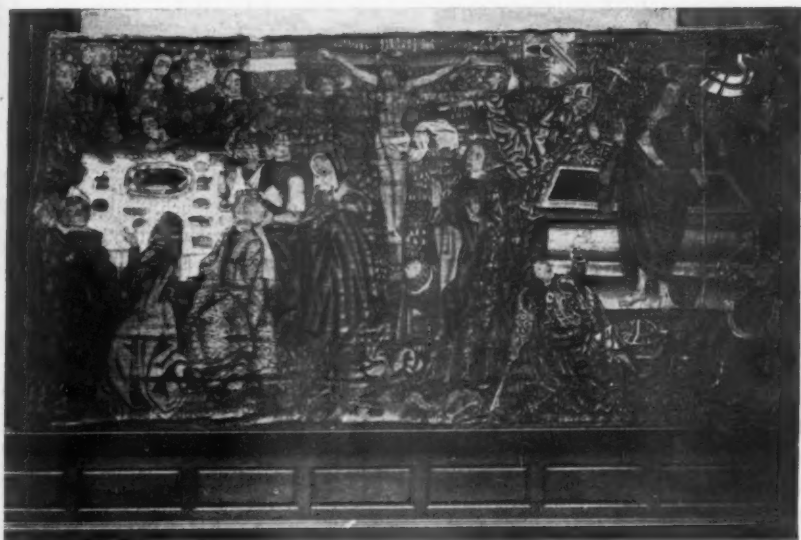


# BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME II

JULY, 1908

NUMBER I



A FLEMISH OR BURGUNDIAN TAPESTRY: XIV CENTURY

Presented by the Antiquarians, 1907

The subject of this fine early Renaissance arras is the Last Supper, the Crucifixion and the Resurrection. It is large, measuring 16 ft. 1 in. by 8 ft. 4 in., and is hung with the collection of the Antiquarians in Room 45. The two armorial escutcheons, left and right of the central scene near the upper margin, indicate its original dedication in a family chapel of some noble house, not yet identified. Guiffrey's analysis of the XIV Century Apocalypse in the cathedral at Angers (Ga-

zette des Beaux Arts, LXXX, p. 91) applies almost verbatim to the Chicago hanging: "Passing over the imperfections of drawing and the distortion of the lineaments, for which the age of the fabric is partly answerable, the frankness of the work appeals to us first. Few colors: reds and blues are the dominant notes, with dark linear accents along the contours. It is the stained window mode of procedure." This Chicago specimen is characterized by these dull shades of red and

blue. In all a dozen shades may be identified, combined in a fine harmony either by the designer or by age. The colors are blended by the archaic process of chevron hatching, and are enriched by a lavish introduction of brocade draperies and by a crude imitation of table damask at one point. A carpet of wild flowers diversifies the dark blue ground in the usual early Renaissance manner. No lines or framework divide the three scenes in which the figures are crowded. The Flemish and Burgundian weavers preferred this mode of composition to the less populous canvases of their French brother artisans. It is the most important acquisition of its class during recent years.

#### THE NEXT THREE MONTHS

At the close of a year of extraordinary activity and success in the school it is thought appropriate to devote a considerable part of the BULLETIN to the educational department of our work.

In accordance with the custom of many years, the galleries devoted to temporary exhibitions are now occupied (until July 14) by a comprehensive exhibition of students' work, in portraiture, mural painting, life study, sculpture, illustration, decorative designing, architecture, etching, etc.

The fine private collection of Mr. Cyrus H. McCormick is again committed to the Art Institute for the summer, and is on exhibition in Gallery 43.

Later there will be opportunity to exhibit paintings of the permanent collection which have been retired during the past months for want of space, and the private collection of Mr. Hutchinson will be placed on exhibition.

Still later (Sept. 8 to Oct. 7), there will be an exhibition of the singular group of younger American painters called "The

Eight," whose works arrested much attention in New York last winter by their ability and eccentricity. These artists are Wm. J. Glackens, John Sloan, Maurice B. Prendergast, Everett Shinn, George Luks, Robert Henri, Arthur B. Davies, and Ernest Lawson. There will also be a special exhibition during the same period of the paintings of Mr. Charles L. A. Smith, the young Chicago landscape painter, whose works in the recent exhibitions have given him claim to recognition.

A fine little group of contemporary Dutch paintings has been placed on exhibition by Dr. F. W. Gunsaulus, by Israels, Maris, Bosboom and Weissenbruch.

A collection of engravings, 179 in number, selected from the Edward S. Stickney collection, is on exhibition in the Print Room.

It is noteworthy that the paid admissions to the Art Institute are greater in the summer than in the winter.

#### THE LAST THREE MONTHS

The annual Architectural Exhibition, which was commented upon in the last BULLETIN, closed April 19. Upon the request of the Art Institute, the following works were presented by the exhibitors to the permanent collections of the Museum and of the School of Architecture:

APRIL, 1908.

Roman Doric column and capital (plaster model).

Fragment Greek Erechtheum, Cornice (plaster model).

Greek Ionic column and capital (plaster model). Presented by the Decorators' Supply Co.

Designs for carved-wood lighting fixtures (sketches). Presented by N. Max Dunning.

Residence of A. C. Bartlett, Lake Geneva; Howard Shaw, architect. (Photograph.) Presented by Henry Fuermann, photographer.

Interior of the Temple of Beth-el (photograph).

Exterior, Mr. Keifer's house (photograph). Presented by Albert Kahn.

Pen-and-Ink sketch, field house and gymnasium building, Lincoln Park Commissioners. Presented by Perkins & Hamilton.

Four casts of architectural details. Presented by McNulty Bros.

Drawing of Second and Third Prizes of Brickbuilders' Competition (two each), "A terra cotta theatre building." Presented by Rogers & Manson.

Corn Exchange Bank (plaster model, 3-4 inch scale). Lower two stories. Presented by Shepley, Ruten & Coolidge and the Corn Exchange Bank.

"David" (oil study for a decoration). Presented by C. Y. Turner.

Cast-iron grille for Owatonna Bank. Designed by Louis H. Sullivan, architect. (Photograph.) Presented by Winslow Bros. Co.

MAY, 1908.

Seated female figure. (Study in colored chalk for the decoration of the College of the City of New York.) By Edwin H. Blashfield. Presented by the artist.

By such gifts, through a series of years, we have accumulated a fine collection of examples of architectural drawing and rendering for the use of students.

The Water Color Exhibition is always one of the most important of the year, and is probably not inferior in standard or extent to the great annual exhibitions in New York and Philadelphia. It was made up this year of two galleries of works selected from the exhibition of the American Water Color Society in New York, and three galleries of

works selected by juries in New York, Philadelphia, Boston, St. Louis and Chicago. The sales were as follows:

TITLE AND ARTIST.	AMOUNT.
The yellow tree, Oregon, Ill., Charles F. Browne, - -	\$100.00
The Gut, Biddeford Pool, Maine, W. S. Budworth - -	35.00
Close of the day, Wm. Clusmann,	25.00
When the wind is blowing, Wm. Clusmann, - -	50.00
The birch tree (Color Print), Elizabeth Colwell, - -	10.00
Sparrows (Color Print), 6 replicas, Elizabeth Colwell, - -	12.00
Villa Borghese, Rome, Lucy S. Conant, - -	40.00
Battie's Crest, Wilson H. Irvine,	35.00
Grey evening, Wm. J. Kaula,	100.00
Horse and cart (Color Print), Ethel Mars, - -	10.00
A doorway, Hermann D. Murphy,	50.00
Fireworks (Pastel), Hermann D. Murphy, - -	25.00
Snow (Pastel), Hermann D. Murphy, - -	60.00
Sunlight and shadow (Pastel), Henry C. Payne - -	20.00
Bob, Elizabeth K. Peyraud,	50.00
The awakening, F. C. Peyraud,	100.00
Ce que rend la mer, Chauncey F. Ryder, - -	75.00
The little nurse, Alice Schille,	225.00
Oberprechtal children (Pastel), Maude H. Squire, - -	20.00
Morning mist, J. B. Sword,	100.00
Landscape, M. Bradish Titcomb,	50.00
The lion's lair, W. H. Drake,	180.00
Boon companions, E. Percy Moran, - -	35.00
The bathers, Albert Felix-Schmitt,	150.00
Gray weather, Henry B. Snell,	125.00
The miniature, Chas. Y. Turner,	300.00

An exhibition of ceramic decoration was held in May in Gallery 31 by the Chicago Ceramic Association and the National League of Mineral Painters. The work, mostly conventional in character, was excellent both in design and execution.

During the first week in May Sir Caspar Purdon Clarke, the Director of the Metropolitan Museum of New York, visited Chicago upon the invitation of the Art Institute. A reception in his honor was given upon the afternoon of Tuesday, May 5, to our members and to the members of the American Association of Museums, which was meeting in Fullerton Hall at that time.

Besides the brilliant company of our own members assembled there were present representatives of the art museums at St. Louis, Milwaukee, Detroit, Indianapolis, Cincinnati, Minneapolis and Buffalo, and of museums of natural history and science all over the country.

#### THE ANNUAL MEETINGS

The Annual Meetings of the Governing Members and of the Trustees of the Art Institute were held June 2 and June 4.

The following Trustees were re-elected for three years; Messrs. Deering, Bartlett, Mitchell, Nickerson, Shaw, Sprague and Ryerson. Rev. F. W. Gunsaulus and Mr. Clyde M. Carr were elected Trustees for unexpired terms of two years.

The officers of former years were re-elected, and the Board stands as follows:

#### TRUSTEES OF THE ART INSTITUTE OF CHICAGO 1908-9.

Edward E. Ayer, John J. Glessner,  
Adolphus C. Bartlett, Frank W. Gunsaulus,  
John C. Black, Chas. L. Hutchinson,  
Chauncey J. Blair, Bryan Lathrop,

Clarence Buckingham, Frank G. Logan,  
Daniel H. Burnham, R. Hall McCormick,  
Edward B. Butler, John J. Mitchell,  
Clyde M. Carr, Samuel M. Nickerson,  
Charles Deering, Martin A. Ryerson,  
Henry H. Getty, Howard Van D. Shaw,  
Albert A. Sprague.

#### *Ex Officio*

Fred A. Busse, Mayor.  
Walter H. Wilson, Comptroller.  
Henry G. Foreman, Pres. South Park Com.  
William Best, Auditor South Park Com.

#### OFFICERS

Charles L. Hutchinson, President.  
Martin A. Ryerson, Vice-President.  
Ernest A. Hamill, Treasurer.  
William A. Angell, Auditor.  
William M. R. French, Director.  
Newton H. Carpenter, Secretary.

The Annual Reports of the Trustees and of the Director showed progress and activity in all directions. There have been building improvements to the extent of about \$25,000, but additional room is still needed.

The expenses for maintaining the galleries and for building have been about \$111,500, and the receipts, from memberships, door-fees, taxation, and all other sources, have been about \$113,000, leaving a favorable balance of \$1,500.

In the school department in round numbers the receipts, chiefly from tuition fees, have been \$78,000, and the expenses \$74,000, a favorable balance of \$4,000. For several years there has been a deficit in this department.

The endowment funds were increased \$23,400, making a total of \$274,000. The debt has been reduced \$21,000 during the last year.

The attendance of visitors in the museum was 550,289, an increase over last year of 28,195. It has sometimes been the custom to count the students among the visitors to the museum, once for every day of attendance. If this were done this year the museum attendance would be increased to 745,112.

The attendance in the library increased from 50,340 to 57,378. The number of students increased from 2,563 to 4,144, a large part of the increase being due to the attendance of public school teachers in the evening and Saturday classes.

An important bequest is that of Mr. Joseph Brooks Fair, who gave his private collection of etchings and prints, and a fund of \$18,000, of which the income is to be expended for the purchase of etchings, dry-points and mezzotints.

During the year closing June 1, 1908, the number of Life Members has increased 28 and the number of Annual Members 491, making the membership 309 Life Members and 2328 Annual Members.

The most important gifts and accessions have been oil paintings by H. D. Murphy, by Prosper Marilhat, by Cranach and by Brush; a large Flemish tapestry of the 15th century; a collection of Japanese objects; and many books, photographs and lantern slides.

There have been 27 successive exhibitions of pictures and art objects, besides the permanent collection; and 254 audiences in Fullerton Memorial Hall. The catalogues and publications have numbered 19.

The twenty-ninth Annual Report is in press and will appear almost simultaneously with this BULLETIN.

#### HONORS IN THE SCHOOL

Since regular diplomas are not issued in the academic department of the school (drawing, painting and sculpture), their place is in some degree supplied by a system of Prizes and Honors. These awards are based upon excellence in drawing, painting and composition, and the fulfillment of certain periods and courses of study.

At the close of the school year, June 19, 1908, the following awards were made:

The John Quincy Adams Prizes. Two Foreign Travelling Scholarships of four hundred and twenty-five dollars each, limited to American-born students, who have not previously studied abroad:

Leo A. Makielski, South Bend, Ind.

Charles A. Wilimovsky, Chicago.

The American Travelling Scholarship of \$125 to Edward Spear, Chicago.

The first Frederick Magnus Brand Prize for Composition, of \$50, to Harry Lawrence Gage, Battle Creek, Mich.

Second Ditto, \$25, to Fred M. Grant, Sibley, Iowa.

Third Ditto, \$15, to Wm. E. Scott, Indianapolis, Ind.

Fourth Ditto, \$10, to Mattie E. Akeley, Wilmette, Ill., and Charles Bertram Hartman, Junction City, Kas.

Honorable Mentions were conferred upon forty-three students.

Certificates for three years of academic study with credit were issued to sixteen students, seven men and nine women.

In the department of Decorative Designing the regular three years diploma was conferred upon three men and nine women. Prizes of One Terms Tuition were awarded to Thorwald Peterson, of the third year, James Dolan, of the second year, and Hurst F. Garrett, of the first year.

In the Normal Department the regular three years diploma was conferred upon one man and thirty-one women. Those graduating with honor were

Margaret R. Weber, Huntington, Ind.  
Kathryn H. Conklin, Oak Park, Ill.  
Helen Hudson, Wausau, Wis.  
Charlotte W. Calkins, Grand Rapids, Mich.  
Mary H. Bennett, Evansville, Ind.  
Esther M. Lowry, Seattle, Wash.

In the department of Architecture the four years diploma was conferred upon five young men and the two years certificate upon two young men. The Home Travelling Scholarship of \$250, offered by the Art Institute, was awarded March 17, 1908, to A. G. Wickerham of the class of 1908.

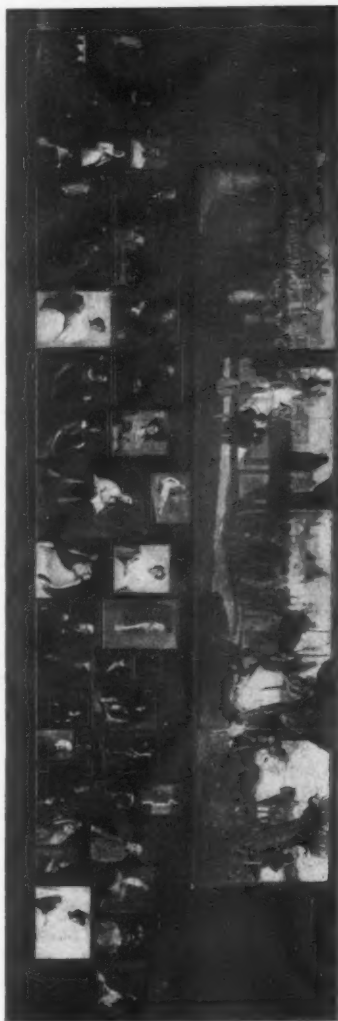
#### MURAL PAINTING IN THE SCHOOL

Perhaps the most remarkable and satisfactory development in the school during the last few years has been in the direction of composition, and especially of composition for mural decoration. It is well recognized that there is difficulty in getting the art student to produce actual pictures. Sharing the common human aversion to exerting his mental and inventive faculties, the art student likes best to stand before his living model and reproduce as nearly as he can the forms, tones and colors which he sees. In truth his difficulties are great enough to keep him intently and agreeably occupied. Hence in the art schools of the old world there are found students of ten or fifteen years standing, who make the most beautiful life studies, but who are totally unable to put figures together in a composition, and whose effort is therefore wholly wasted. There have always been classes in composition and picture making in the Art Institute, and efforts have been made to stimulate this study by prizes and special encouragement.

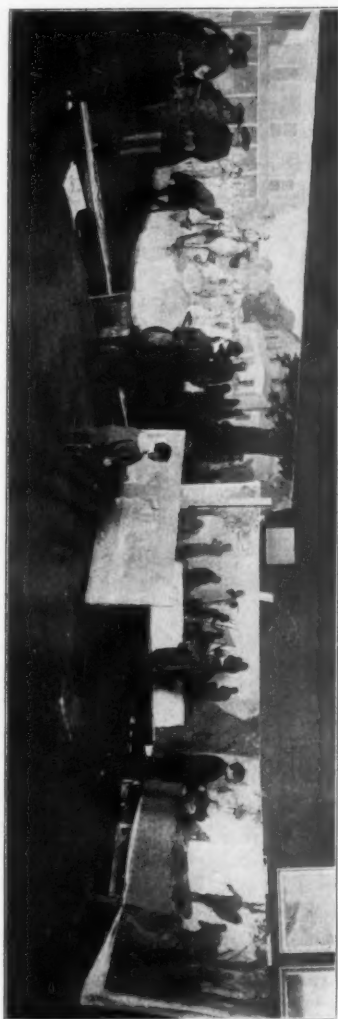
The solution of the difficulty appears now to be offering itself from unexpected quarters, namely from the influence of the illustration department, and from the opportunity to execute mural paintings for actual use. Students of illustration are naturally more willing to practice pictorial composition than academic students, because they perceive that it is an essential part of the business they have undertaken. They expect to make pictures. The studies of the illustrator in an art school are necessarily almost identical with those of the artist, with the modification that the illustrator entertains more clearly the practical aim. Hence when subjects of composition are given out by the instructors for general competition it is found that a great proportion of the competitors, even in highly ideal subjects, are members of the illustration classes. It is with much satisfaction that it has been found at the close of the last year that there are not only one or two, but thirty or forty advanced students who are capable of producing respectable figure and landscape compositions on a large scale.

A field has been found for such large compositions in the decoration of public schools, social settlements and occasionally of other public buildings. Competition with professional artists and decorators is avoided, and work is done only where it could not be contemplated otherwise. A small sum is raised, perhaps by entertainments by public school children or small subscriptions among teachers and friends, sufficient to pay for canvas, paint and models. The rooms to be decorated are inspected and measured by the teachers, the students put in their competitive designs, and the work is executed in the class rooms under the supervision of the instructors, this year Mr. Browne and Mr. Stevens.





ONE OF THE WALLS OF THE SCHOOL, EXHIBITION OF 1897



ADVANCED COMPOSITION - Mural Painting, 1908

The largest work undertaken for the last year was for the Herman Felsenthal public school, Calumet Ave. and 41st St., where the subjects were from American history, and the largest panels measured  $24 \times 7\frac{1}{2}$  ft. Mural paintings were made also for Lincoln Centre, the Wilmette Country Club, the Lincoln school at Evanston, etc., besides many class problems. The decoration of the class lecture-room at the Art Institute is also now in progress, and here the department of sculpture under Mr. Mulligan, co-operates with the painters, designing caryatids to support the beams. The subjects in this case are different epochs of art, embracing Egyptian, Greek, Florentine, and Dutch subjects. Of course such practical problems are very stimulating to the students.

It ought to be said that the students are required to keep up their academic practice, and in almost every case the authors of the works named above worked upon them only in the afternoons, giving the morning hours to the severe practice of drawing and painting from life. There is no intention of neglecting perfection of execution, which after all is of the essence of art.

It is interesting to note that the National Sculpture Society, whose headquarters are in New York, includes in its membership eleven women, and that of these six are former students of the Art Institute and of Mr. Lorado Taft, namely; Bessie Potter Vonnoh, Janet Scudder, Enid Yandell, Evelyn Beatrice Longman, Helen Mears and Carol Brooks MacNeil.

The summer school, which includes most of the studies of other terms, opens on Monday, June 29; excepting the Normal and Juvenile departments, which open July 6.

## MUSEUM ATTENDANCE

The number of visitors at the Museum during the three months ending May 31, 1908, is shown in the following table:

14 Sundays,	-	-	-	39,555
26 Other free days,	-	-	-	84,520
52 Pay days,	-	-	-	16,878
92 Days,	-	-	-	140,953

The average attendance has been:

Sundays,	-	-	-	2,825
Other free days,	-	-	-	3,251
Pay days,	-	-	-	324

During the same period last year the total attendance was 133,052, showing an increase this year of 7,901.

The attendance of visitors to the Museum for the year has been as follows:

From June 1, 1907, to June 1, 1908.

Number of visitors, paid admissions,	30,074
Number of visitors on free days,	471,651
Number of visitors admitted free on membership tickets on other days,	48,564
	550,289

Number of students, estimated by counting each student once a day during his term of attendance

-	-	-	194,823
Aggregate,	-	-	745,112

Average number of visitors on Wednesdays, free all day,	2,673
Average number of visitors on Saturdays, free all day,	3,207
Average number of visitors on Sundays, open 1 to 5, free,	2,867
Average number of paying visitors on other days,	147

Largest attendance in one day (Monday, Sept. 2, 1907), 5,861

Smallest attendance in one day (Tuesday, Dec. 24, 1907), 75



The total attendance of visitors during the year has been 550,289, an increase over last year of 28,195. Including students, total attendance, 745,112.

It is noticeable that the attendance upon Sundays is less than that upon Saturdays, though greater than that upon Wednesdays. Formerly the greatest attendance was upon Sunday, and we do not know the reason of the change. The Museum is open only four hours upon Sunday, but eight upon the other free days.

#### LIBRARY ATTENDANCE

During the last three months the number of visitors at the Ryerson Library has been :

	MARCH	APRIL	MAY
Students, -	4,749	4,535	4,287
Visitors, - -	852	722	632
Consulting visitors, 666	450	502	
	6,267	5,707	5,421

Total, March, April and May, 17,395.

#### LECTURE ATTENDANCE

Lectures in Fullerton Memorial Hall during March, April and May :

26 Lectures to members and students, - - -	6,397
49 Lectures to students, -	15,835
31 Other meetings and lectures	7,416
Total attendance, -	29,648

The fine cast of the great portal of the Cathedral of St. Gilles (in Blackstone Hall) has been completed by the addition of the doors and the elaborate wrought iron hinges. Permission was asked of the Trustees of Carnegie Institute at Pittsburgh to reproduce these doors from those in their possession, to which they responded by making the casts themselves and presenting them to the Art Institute, a courtesy cordially appreciated.

#### SCHOOL ATTENDANCE

In the school the attendance for the year has been as follows :

Day students, - - -	1,098
Evening students, - - -	1,931
Saturday classes, - - -	1,440
Summer school, - - -	439
Total, - - -	4,908
Counted in two classes, - - -	764
Corrected total, - - -	4,144

The increase in the total number of students has been from 2,563 in 1906-7 to 4,144 in 1907-8, or 62 per cent; in the day school from 949 to 1,098, or 16 per cent. The tuition fees this year are \$77,958.71, last year 53,349.89, an increase of \$24,608.82, or 46 per cent. The school expenses have increased from \$56,339.80 to \$74,136.68, or 31 per cent, and there is a favorable balance of \$3,822.03.

By authority of the Trustees, the tuition fee was increased by about 20 per cent, so that the regular day student pays \$30 for the term of twelve weeks instead of \$25 as heretofore, and other classes proportionately. The increase in total tuition receipts was due in part to this, but also in part to the increase in the number of regular students, and also to the great influx of public school teachers in the evening and Saturday classes. It is noteworthy that the growth of the school has not been checked by the increase in tuition rates.

It is a remarkable thing that the school department of the Art Institute has never received any bequests or money gifts, and has not now, at the beginning of its thirtieth year, one dollar of endowment. Great things might be done with suitable endowment.

## MOVEMENTS OF TEACHERS

Mr. John H. Vanderpoel, after a winter in Paris and a journey with his family in Italy, is painting in Holland, his native land, for the summer, and will return to the school in the autumn. Mr. Charles Francis Brownne is going to Europe to paint for the next year. Mr. Boutwood, Mr. Fleury and Mr. Tallmadge make summer journeys abroad. Mr. Timmons will go to Paris for a year of study. Miss Buckley and Miss Baker of the Normal department are on their way to London to attend the International Congress for the Advancement of Drawing and Art Teaching.

Mr. Harry M. Walcott will become a regular instructor of painting in the school next year. Mr. Walcott is one of the best of the younger American painters. The son of a clergyman in Rutherford, N. J., he began his study of art in 1893 at the National Academy of Design under Will H. Low and his associates. Two years later he won a scholarship which took him to Paris, where he remained five years. He won an Honorable Mention in the Salon, and the American art students in Paris desired him to remain there and continue classes of instruction, but he chose to return and become an American painter. He married Miss Belle Haven, herself a painter and exhibitor, and has lived for some years in Newark, Ohio, producing every year two or three carefully studied pictures. His merit has been recognized by various honors:

Honorable Mention, Paris Salon, 1897.

Bronze Medal, Pan-American Exposition, Buffalo, 1901.

Painting purchased by Shaw Fund, So. Am. Artists, 1902.

First Hallgarten Prize, Nat. Acad. Design, 1903.

Clarke Prize, Nat. Acad. Design, 1904.

Honorable Mention, Carnegie Institute, Pittsburgh, 1904.

Silver Medal, St. Louis Exposition, 1904.

Elected Member Salmagundi Club, N. Y., 1901.

Elected Member Society American Artists, 1902.

Elected Associate Member Nat. Acad. Design, 1903.

Mr. Walcott's subjects are often drawn from child life. Some of his pictures are the following:

"The Contest." Owned by the Erie Art Association.

"At the Party." Miss Ellen J. Stone, owner.

"School's Out." H. C. Frick, owner.

"Gossip." Purchased by Shaw Fund, So. American Artists.

Mr. Walcott is an excellent draughtsman, has a fine sense of design and color, and above all possesses that rare quality, a sense of distinction and beauty. His attainments are broad enough and his judgment sound enough to make him respectful of tradition without being unsympathetic towards modern art movements. He will be a welcome accession to our school.

It is expected that Mr. Will H. Low, the well known artist and author of New York, who is to deliver the Scammon Lectures in the spring, will take a class in Composition at that time.

A small drinking fountain, adapted to the corner of a room, has been designed and cut in marble by Miss Florence Wyle, an advanced student and a teacher in the juvenile classes. It is a concave relief, representing the figure of an infant among grape leaves, pouring water from a jar. It has been permanently placed in the south corridor (Room 6) and is in actual use daily.

THE PUBLIC SCHOOL TEACHERS AND  
THE ART INSTITUTE

Mention was made in the last Bulletin of the attendance of public school teachers upon our classes. During the year 1,547 teachers, estimated to be about one-third of all the class-room teachers in Chicago, have been members of our evening and Saturday schools. Towards the end of the year a petition was received signed by 236 of the teachers. Petition and answer are given below:

CHICAGO, March 2, 1908.

MR. WM. M. R. FRENCH,  
Director, Art Institute.

DEAR SIR:

We, the undersigned teachers, appreciating the inspirational and educational value of the instruction at the Art Institute, and the help it has been to us in our work with the children in the school room, and desiring to increase our professional efficiency by continuing study under the influence and in the atmosphere of intelligent and sympathetic helpfulness and co-operation which we find at the Art Institute, hereby make application to continue therein next year our work toward the attainment of a diploma or a degree.

NAME OF TEACHER.	SCHOOL.
Sarah C. Rochford,	Hedges School.
Josephine M. Mason,	Farren School.
	etc., etc.

CHICAGO, April 6, 1908.

MISS SARAH C. ROCHFORD,

MISS JOSEPHINE M. MASON and others.

LADIES:

I have received your petition of March 2, and can assure you that few petitions have been more acceptable.

I think there can be no difficulty in continuing the courses of the teachers in our school and in establishing proper certificates which shall give them standing for our ultimate certificate. We regard the matter as decidedly of importance, and are greatly gratified at the satisfaction which the teachers express with regard to their studies with us. We shall neglect no means to promote the

present happy relations between the Art Institute and the public school teachers.

Will you please communicate this reply to your fellow petitioners, or suggest to us how we may do so.

Yours very truly,

[Signed] W. M. R. FRENCH,  
Director.

An elaborate model of a proposed arrangement of the Lake Front, henceforth to be called Grant Park, designed by Fred Law Olmsted under the authority of the South Park Commissioners, has been placed on exhibition in Blackstone Hall. It is about sixteen feet long, beautifully modelled, and covers, on a scale of 32 feet to an inch, a mile of territory from Randolph street to Park Place, showing the proposed location of Field Museum, Crerar Library and certain recreation buildings, with the accompanying esplanades, parkways, colonnades, etc. It is understood to be a study, not yet adopted, but to be considered in connection with the designs in preparation in the office of Mr. D. H. Burnham.

The degree of Master of Arts was conferred by the University of Illinois in June upon Prof. Walter F. Shattuck, the Principal of the Chicago School of Architecture. Mr. Shattuck is a Professor in the Armour Institute of Technology, of which the school of architecture forms a department in affiliation with the Art Institute, and is at the same time a practicing architect. Mr. Shattuck's attainments and services well qualify him for this honorable recognition.

A plaster reproduction of the equestrian statue of Gattamelata, by Donatello in Padua, has been received and will be set up this summer in Blackstone Hall in a position corresponding with that of the Colleoni.

THE RYERSON LIBRARY  
I. ITS EVOLUTION

The starting point of this history is a modest advertisement found in a school prospectus issued December 24, 1880, under the name of the Chicago Academy of Fine Arts, the name borne by the Art Institute of Chicago during the first three years of its corporate existence, 1879-1882.

The advertisement reads as follows; "The school library has attained respectable dimensions, and circulates freely among the students." That is all that is said; but reports of later date show that some provision had already been made for the increase of the collection. A matriculation fee of \$2.00 was paid by each student, with the understanding that it should be added to a fund for the purchase of such books as would be helpful in connection with the work of an art school.

The growth of the collection was slow at first, depending, as it did, almost entirely on this small fund; but in 1884, with about 200 volumes, it might have overflowed its bookcase in the office of the Secretary (now the Director) but for the fact that it was kept in lively circulation. For the school was growing faster than the library, since each student contributed \$2.00 to the purchase fund only at the beginning of his first term, while the majority continued their studies during several terms. The school library and the school, mutually helpful, continued growing, and in 1885, a neat eight-page catalogue was published. The books were still kept in the Director's office, and handed out to the students on demand; but the year 1887 witnessed the beginning of a practical recognition of the library's importance as a department of the Institute's work. In that year its field was extended by Mr. Wirt D. Walker's gift of 94 framed

photographs of the works of famous artists published by Adolph Braun. This movement was magnificently followed up in 1894-1898 by Dr. D. K. Pearsons' gift of more than 16000 Braun photographs.

An unpublished report of the Director, dated June 5, 1888, contains the following items:

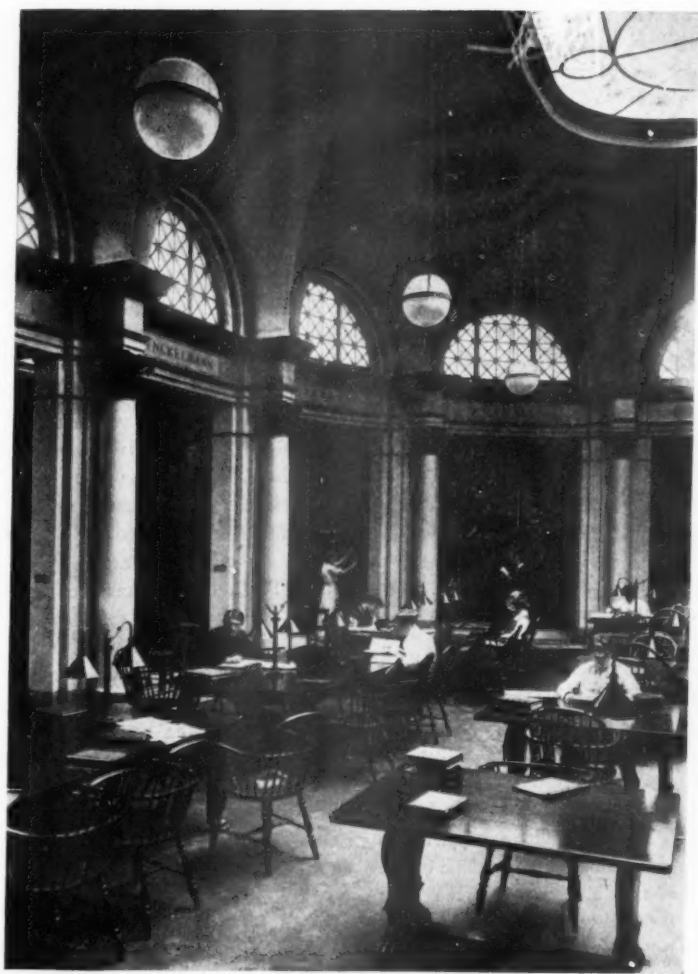
"Mrs. A. M. Hall Ellis, the donor of the collection of casts and our most munificent benefactor, has presented [\$1250, the Sumner Ellis Memorial Fund] for the purchase of books \* \* \* In consultation with Mrs. Ellis this money has been spent for standard works on art. Added to this school library these works constitute the nucleus of a reference library upon art, the value of which is attested by its constant use by students, members and visitors.

"In January Mrs. E. S. Stickney presented \* \* the valuable collection of engravings made by her late husband; and, in April, added 17 framed engravings, with the promise of many more now hanging in her house." The promised additions and 11 bound volumes were received in 1897.

"Room XVIII [in the old building] has been fitted up for a library, by cutting a new window \* \* and providing bookcases, tables, matting, pictures and other appliances."

"The duties of a librarian have been added to those of the Director's Secretary, and a card catalogue \* \* has been begun. The number of volumes now in the library is about 500 and the cost has been about \$2200." This probably does not include the cost of the books presented.

These quotations clearly indicate a new departure; and subsequent reports will show that it was ably continued in the same direction.



THE RYERSON LIBRARY  
The Art Institute of Chicago

In passing it may be well to explain the reference to Mrs. Ellis' gift of casts quoted above. The land and other property received from her in this connection, were from time to time turned into ready money and spent for the casts of sculpture forming the Elbridge G. Hall Collection. The whole amount of the fund thus provided and applied was \$17,430.14. It was not exhausted until 1895.

Since 1888 the library has found many other generous friends. A few of their gifts are named below:

1892. A collection of 91 bound volumes and 48 pamphlets, constituting the library of the Chicago Society of Decorative Art. Presented by the Society.

1894-1898. The Mrs. D. K. Pearsons Collection of 16,001 permanent carbon photographs of works of art in the principal European galleries, published by Braun, Clement & Cie., Dornach and Paris. Presented by Dr. D. K. Pearsons. These photographs, too numerous to be displayed in frames like those presented by Mr. Walker in 1887, are conveniently arranged for reference in cabinets with sliding shelves. The collection is an inexhaustible mine of information for artists, art students, collectors, lecturers and writers.

It is much to be regretted that the Institute has not been able to complete this valuable collection by the purchase of the photographs published by Braun since 1898. A few have been received as gifts, including the 64 reproductions of paintings owned or exhibited by the Institute, published and presented by the publishers in 1907.

1900. A valuable collection of works on art, largely *editions de luxe* published in sections. Presented by Mr. and Mrs.

S. M. Nickerson, the donors of the collection of paintings, prints and art objects, which fills three galleries of the museum.

1901. A collection of 27 volumes, chiefly standard Italian works on the Vatican Collections, Etc., published between 1782 and 1843.

There are others, Mr. Getty and Mr. Ryerson, for example, whose contributions of books scattered over several years would make considerable collections if brought together.

The liberal contributions of books, a glimpse of which is given above, are paralleled by the gifts of money for the purchase of books. The Sumner-Ellis Memorial Fund of \$1250 was received in 1887. The principal of this fund was spent at once, as noted above. Since 1903 many books have been purchased with the interest of unappropriated funds previously established by John Quincy Adams, Frances E. Ogden, B. Lowenthal, T. D. Lowther and Huntington W. Jackson. In each of the years 1904, 1905, 1906, 1908, Martin A. Ryerson gave \$1,000 to be spent directly for books.

At this point in the story a look backward is desirable. In the year 1900 something more than \$60,000 was received from Mr. Ryerson for an addition to the building begun in 1899—a pavilion in the vacant south court. In October, 1901, the pavilion was finished and the library, installed therein, was for the first time really in possession of "a local habitation and a name." It is no longer merely the school library. It is now the Ryerson Library, a public institution of recognized value to all persons interested in art. A description of its beautiful and commodious habitation was published in the annual report of 1902.

G. C.

To be Continued.



## ACCESSIONS TO THE RYERSON LIBRARY

The following are the most noteworthy acquisitions of the Library during April and May:

## GIFT OF MR. CHARLES L. HUTCHINSON.

Lord, Kelsey and others—Plan of the City of Columbus.

Lockwood—A collection of English furniture of the 17th and 18th centuries.

## BEQUEST OF MR. JOSEPH BROOKS FAIR.

Hamerton—The etchings of Rembrandt.

Haden—About etching.

The print collector.

Hitchcock—Etching in America.

Hamerton—Etching and etchers.

Wedmore—Fine prints.

Descriptive catalogue of the prints of Rembrandt.

## GIFT OF MR. W. M. R. FRENCH.

Tiffany Studios—Collection of notable Oriental rugs.

Tiffany Studios—Collection of notable antique Oriental rugs.

## GIFT OF MR. JAMES LOEB.

Chase—The Loeb collection of Arretine pottery.

## PURCHASES FROM THE MARTIN A. RYERSON GIFT.

Cossio—El Greco. 3 Vols.

Sherrill—Stained glass tours in France.

Margoliouth—Cairo, Jerusalem and Damascus.

Cary—Honoré Daumier.

Phythian—Fifty years of modern painting.

Ellis—The soul of Spain.

Marthold—Daniel Vierge, sa vie, son œuvre.

Mosso—The palaces of Crete and their builders.

Davenport—The book, its history and development.

Pfnor—Monographie du palais de Fontainebleau. vols. 1 and 2.

L'architecture et la decoration au palais du Louvre. 2 vols.

Marx—Les médailleurs modernes, 1789-1900.

Davie & Tanner—Old English doorways.

Dan & Willmott—English shop fronts, old and new.

Hessling—Le vieux Paris. 2 vols.

Gladbach—Charakteristische holzbauten der Schweiz.

Robinson—Celtic illuminative art.

## • OTHER PURCHASES.

Hutchinson—Our country home.

Lessing—Gewebesammlung des königlichen Kunstgewerbe - Museums zu Berlin. pt. 10.

Haupt—Palast-Architectur—Verona. pt. 1.

Stoll—Anciens tapis, étoffes et broderies.

Le Moyné—Country residences in Europe and America.

Ware—The Georgian period. 3 vols.

Seder—Die Pflanze.

Neue sculpturen. 2 vols.

Allen—Celtic art in pagan and Christian times.

Munro—Archæology and false antiquities.

By a city ordinance of July 20, 1903, complete control of Grant Park, in which the Art Institute is situated, was conveyed to the South Park Commissioners. Since that time our grounds have enjoyed the care of the South Park Commissioners, and while no way has been found to make trees and shrubs grow in this neighborhood, we have the advantage of green grass, and this year of a brave show of tulips and geraniums.

THE ART INSTITUTE OF CHICAGO  
A MUSEUM OF FINE ARTS, AND SCHOOL OF  
DRAWING, PAINTING, ETC.

## OFFICERS

President,	CHARLES L. HUTCHINSON
Vice-President,	MARTIN A. RYERSON
Secretary,	NEWTON H. CARPENTER
Treasurer,	ERNEST A. HAMILL
Director,	WILLIAM M. R. FRENCH
Acting Librarian,	MISS MARY VAN HORNE
School Registrar,	RALPH W. HOLMES

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

## BULLETIN

The BULLETIN is issued quarterly, in October, January, April, July. Copies may be obtained at the entrance. The BULLETIN is sent regularly to all members, and upon application, to any other friend of the Art Institute.

## CATALOGUES, ETC., FOR SALE

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	
357 pages	15c.
Same, illustrated edition	25c.
Catalogue of the Nickerson Collection	25c.
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art	50c.
Part II. Early Greek Sculpture, cont'd.	50c.
Catalogue of Current Exhibitions, usually	10c.
The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis	\$1.75
The Human Figure, Drawing and Construction, with many illustrations. John H. Vanderpoel	\$2.00

## LIBRARY

The Ryerson Library, containing about 5,000 volumes, wholly on Art, Archaeology and Architecture, is open every day except Sundays and holidays. It includes the Mrs D. K. Pearsons collection of autotypes, consisting of over 16,000 authentic photographic reproductions of the paintings, drawings and sculptures of the great masters; and also collections of smaller photographs and of stereopticon slides, all relating to art. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

## COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

## SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

